

Lifes

Hourly Exhibition Schedule by Minute

00:00

The Tuning Meditation **Pauline Oliveros with IONE**

The Tuning Meditation, by Pauline Oliveros, was first performed for the premiere of Elaine Summers's *Crow's Nest*, in 1981. William Duckworth directed seventy-five singers along the spiral walkway of the Solomon R. Guggenheim Museum in New York. This meditation involves the simultaneous activities of listening and vocalizing over the span of an indeterminate amount of time. On February 12, 2022, contributors to the *Lifes* exhibition gathered in the galleries of the museum to produce this recording, the duration of which is 2 minutes, 39 seconds. The session was led by IONE.

00:03

AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE) **Fahim Amir, Elke Auer, and Nima Nourizadeh**

AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE) is a video by Fahim Amir, Elke Auer, and Nima Nourizadeh. **Aubrey Plaza** stars as The Jinn, a pre-Islamic spirit often associated with hijinks, mischief, and the granting of wishes. Dispersed over four sequential projections, the video imparts a speech adapted by Amir from his contribution to the exhibition's accompanying publication. *Enquelab* is Arabic for revolution and *ultramarine* refers to the blue pigment extracted from lapis lazuli, which for centuries originated from a single source in the Afghan mountains. *AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE)* is dedicated to the people of Afghanistan, who for centuries have endured and resisted imperialist expansion and colonial occupation. Its duration is 8 minutes, 53 seconds.

00:12

color a body who flees **Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne**

color a body who flees is a multichannel audio work composed by Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne. It is performed by Andrews and Kenney. The complete audio is divided into two parts that alternate each hour. Part one consists of a series of discrete tracks, titled "i belong," "world," and "we call shapes," that amount to 8 minutes, 48 seconds. The second part is 6 minutes, 31 seconds in duration and includes "nowhere to run," "shimmer + fade," and "to no one." *color a body who flees* is dispersed throughout the exhibition, displacing the vocalists' bodies through sound in a series of discrete and fleeting encounters.

00:21

Parade **Rosemarie Trockel**

In Rosemarie Trockel's digital video *Parade* (1993), a cadre of silkworms parades and dances in formation to music composed by Kurt Hoffmann. The video image is keyed to heighten the contrast between the white silkworms and the blue background they inhabit. The 11-minute, 40-second work plays on a monitor once each hour.

00:33

All Fours **Nina Beier and Bob Kil**

All Fours is a performance of synchronized movement that occurs for roughly ten minutes each hour on a stage of marble guardian lions. The dancers may range in number from two to nine and may include any of the following: **Gregory Barnett, Sophia Cleary, Kaydence De Mere, Kaye Freeman, Abriel Gardner, Narissa Johnson, Hanieh Khatibi, and Alucard Mendoza McHaney**. The work, by Bob Kil and Nina Beier, evolves throughout the run of the exhibition and was conceived in response to a suite of scripts by **Asher Hartman**. In Hartman's words, the texts are "indications of a dance . . . full of air to accommodate the performer's gestures, looks, pouts, taunts."

00:43

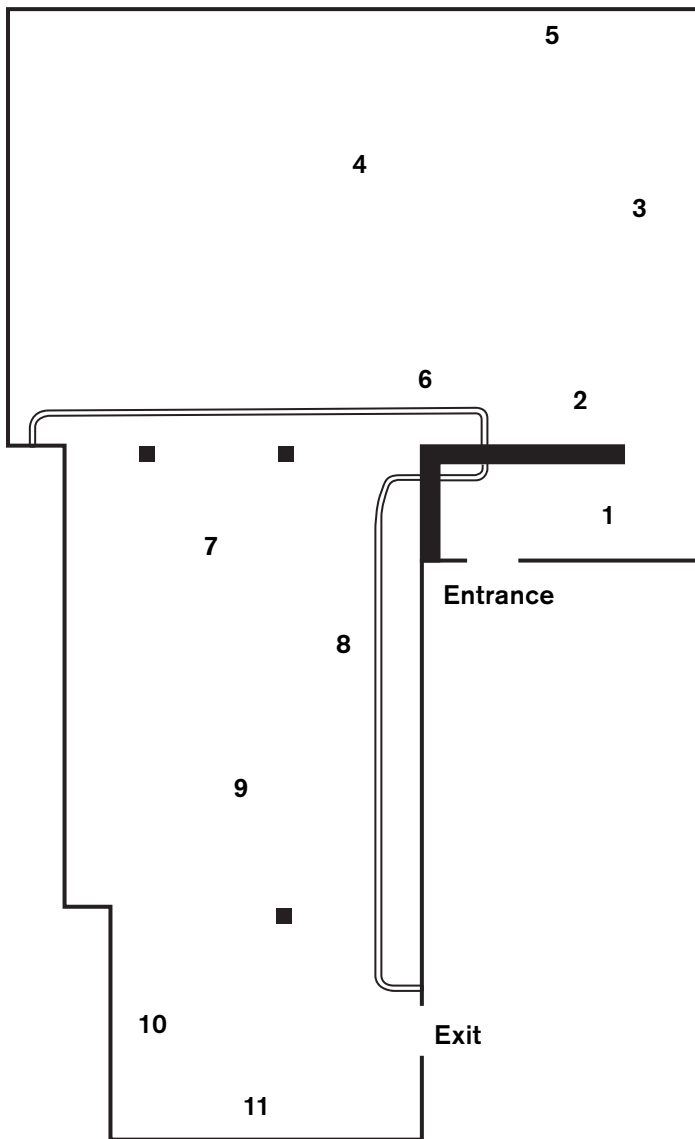
Terberkatilah Tanah Ini (Blessed Be This Land) / Tanggalkan Di Dunia (Undo the World) **Senyawa**

Terberkatilah Tanah Ini (Blessed Be This Land), by Senyawa, is 9 minutes, 9 seconds in duration. The composition's resonant lyrics translate from the Indonesian as "Blessed be this land / and all that it supports / all that grows upon it / all that wets it / all that lights it / all that protects it / all that respects it." A second work, *Tanggalkan Di Dunia (Undo the World)*, plays each alternating hour. The repetitive chanting (translated as "Undo the name, everything in the world") decomposes over the duration of 6 minutes, 43 seconds. Both incantatory works connect vocalization, the body, and the land.

00:53

The Fringes of Consciousness Are Promiscuous **Wayne Koestenbaum**

The Fringes of Consciousness Are Promiscuous is a work for piano and voice by Wayne Koestenbaum. The lyrics are adapted from a written passage in *Ultramarine*, the third volume in Koestenbaum's trance trilogy. The piano is improvised with musical allusions to eighteenth-century Austrian composer Joseph Haydn.



**1. Energy Character (Micah)
Energy Character (Jules)
Jules Gimbrone and Micah Silver**

Two sculptures face off at the threshold of the exhibition—*Energy Character (Micah)* and *Energy Character (Jules)*. Forming a passageway, they condense the movements of shifting energies, creating dynamic sensory experiences that implicate museum visitors in a composition of light, airflow, and sound. Jules Gimbrone and Micah Silver refer to their scanner-like objects as “aura burners.” The forms are based on blind contour drawings of the two artists.

**2. Falling Rock
Charles Gaines**

Just beyond the entrance, Charles Gaines's *Falling Rock* (2000) is programmed to trigger the descent of a sixty-five-pound piece of granite every ten minutes. The sequence is randomized; intermittently, the rock will break through a sheet of glass below. Each time it shatters, the glass will be replaced by a member of the museum's staff.

**3. How do I survive? (a mouthful of old firsthand)
Cooper Jacoby**

Cooper Jacoby's bench nearby is outfitted with an AI-scripted thermostat that monitors the temperature in the room and answers the question “How do I survive?” The narrative tone of the thermostat's output changes according to fluctuations in heat and humidity. Jacoby describes the relation between *How do I survive? (a mouthful of old firsthand)* and its environment as one that becomes “more skeptical, manic, doomer, or altruistic” depending on its surrounding conditions. The bench mirrors the Hammer's existing seating on the terrace, which was designed by artist Mark Handforth. Jacoby's indoor version is treated with a heat-sensitive, liquid crystal pigment paint that registers the thermal impressions of anyone who sits upon it.

**4. All Fours
Nina Beier and Bob Kil**

The bench overlooks nine marble guardian lions. Typically used to demarcate the boundaries between public and private space, the lions offer themselves to an ensemble of dancers who bring the installation to life each hour. The muscular bodies of the lions express the geological origins of the marble from which they are carved. They are draped with blankets and towels. *All Fours* was conceived by Bob Kil and Nina Beier in response to a suite of scripts written by Asher Hartman, which are available in the exhibition's accompanying publication.

**5. The Moment
L. Frank**

On an adjacent wall is L. Frank's acrylic-on-fiberboard painting, *The Moment* (2016). The painting depicts the moment of the Spanish conquest of the Americas, when life was forever changed for L. Frank, her ancestors, and the Indigenous people of this land. L. Frank characterizes *The Moment* as a depiction of past, present, and future. The painting is on view here as an offering from L. Frank to Rindon Johnson on the occasion of their work together.

**6. The Vomit Vortex
Morag Keil**

Morag Keil's pneumatic tube system traverses the galleries, transporting a canister of fake vomit between two locations at set intervals throughout the hour. The tubes pass into the wall through trompe l'œil digital prints that expose the architecture's internal contents. *The Vomit Vortex* symbolizes the human body as a vessel that withholds invasive material and introduces the potential for contamination in the organic matter it contains.

7. MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS)

Fahim Amir and Elke Auer

The large tower, *MONUMENT TO THE NEXT INTERNATIONAL (TOWER FOR TROTSKY'S RABBITS)*, was conceived by Fahim Amir and Elke Auer as a monument to the future liberation of animals and humans. The tower was influenced by Amir's text in the publication, "Stealing Colors," and modeled on Vladimir Tatlin's *Monument to the Third International* (1920). The sculpture is at once a prototype and functional object, produced with the structural integrity to withstand the weight of animals who might one day ascend its ramps on the occasion of an international interspecies front unified against economic imperialism. Its bright colors proclaim the agency of colors and animals in the story of political revolution and change.

8. How do I survive? (a real cost of what you please)

Cooper Jacoby

A second bench by Cooper Jacoby is located just beyond the tower and underneath an expanse of pneumatic tube. *How do I survive? (a real cost of what you please)* offers visitors another seating opportunity.

9. Aigues Tortes

Piero Gilardi

Piero Gilardi's sculpture made from polyurethane foam resembles a mossy fallen log. *Aigues Tortes* (2007) includes a soundtrack of nature sounds that evokes the national park in Catalonia that serves as its namesake. The sound is triggered by the weight of a seated visitor. However, due to the fragile condition of the polyurethane after years of human contact, *Aigues Tortes* will be activated throughout the day by museum staff only.

10. Wičhóoyake kiŋ lé mičhúwe kiŋ omákiyake. (This story was told to me by my older sister.)

Kite

Wičhóoyake kiŋ lé mičhúwe kiŋ omákiyake. (This story was told to me by my older sister.) by Kite spans the expanse of a neighboring wall. Formed from cut limestone, the wall-bound sculpture utilizes a Lakl'óta idiographic lexicon to recount the story of the collaboration between Kite, Rindon Johnson, and L. Frank from the work's conception to its display. A representation of Pimu—the island off the coast of Los Angeles that is also known as Santa Catalina and is an important site for the Gabrielino-Tongva tribe native to Southern California—holds the center. Pimu is surrounded by figures and symbols that represent the artists, the landscape, and the exchange of gifts that defined the basis of their work together. Each of the three artists' contributions to the exhibition represents an offering among and between them.

11. *How like the weather, the heresy of definition, what to even call a day, determiner, like how a mallet on stone is the same as a hand on a fleshy bit, hitting a body, a large quantity always becomes an issue, the immeasurable can never really lie fully open, a definitive expenditure of mass, volume accumulated into not any, mostly tacking into the wind, the ocean in the evening, the kelp across my body, cool rippled skin, bladders, full, orange fish guarding red things and I small and big enough to be away and in the ocean, weary, codified, restless laughter unquenchable and determiner, slut for time contained within its spatial occupation, like a fuss, I'll be no minute and where is your stuff, you won't be able to see all of this, even the bacteria has seasons, no rocks in the garden, or this is all I can take, gathering enough, determiner, interfere, can you see the water in the glass, say no to this reasonable request, denied and in writing, ever moving sun, determiner, I want to sleep when it is dark*

Rindon Johnson

Rindon Johnson's livestream relays the real-time conditions of the isthmus on the island of Pimu.

Additional Information

Copies of the exhibition publication, designed by **Tiffany Malakooti** and featuring contextual essays by **Shannon Jackson, Aram Moshayedi, and Greg Tate** and commissioned works by Fahim Amir, Asher Hartman, Rindon Johnson, and **Adania Shibli**, are interspersed throughout the galleries of the exhibition.

Over the last six months, **Dora Budor** has attempted to synthesize the odor of cigarette smoke and arrange for it to be dispersed at specific intervals in an area of the exhibition. The resulting work, *Old World*, may or may not be a fiction.

Just beyond the galleries, in the courtyard of the museum, an audio work by Kite plays every fifteen minutes. *Mázahlahla uŋ lowáŋpi wayáka wakháŋheža. (Enslaved children now sing through the bells)* restructures a song offered as a gift by L. Frank to Kite and Rindon Johnson on the occasion of their collaboration. The lyrics of the original song, titled "cháamcha páachum 'amáayum," recount the suffering of three children who want to run away from the mission where they are being kept against their will. Transcribed by Kite, the song is played through a manipulated field recording of the Catalina Chimes Tower in Avalon on Pimu. The audio is played in the courtyard every fifteen minutes starting at the top of the hour, mimicking the schedule of the tower on the island. The work's musical phrasing changes every day according to an algorithm that will gradually move it closer to the original melody as sung by L. Frank. On the last day of the exhibition, the song will play in full, reconstructed form.

Olivia Mole's illustrated cast of characters, affectionately called *The Lowlives*, populate bus benches, digital billboards, email announcements, street pole banners, magazine pages, and anywhere else the exhibition is mediated through publicity and marketing.

Adam Linder is the exhibition's dramaturg.

Program

Senyawa

Thursday, February 17, 7:30 pm

***The Tuning Meditation* by Pauline Oliveros with IONE**

Saturday, February 19, 12 pm

Burnt Sugar the Arkestra Chamber

Tuesday, March 8, 7:30 pm

***confirm humanity* by Meg Stuart and Varinia Canto Vila**

Tuesday, March 8–Sunday, March 13

***color a body who flees* by Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne**

Tuesday, March 15, 7 pm

***coyote's tales* by L. Frank**

Tuesday, March 22, 7:30 pm

***A(un) Necessary World* by Justin F. Kennedy featuring Shannon Funchess of Light Asylum**

Tuesday, April 5–Sunday, April 10

***Ultramarine* by Wayne Koestenbaum**

Tuesday, April 19–Sunday, April 24

***color a body who flees* by Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne**

Saturday, May 7, 7 pm

Details for an event with **Kevin Beasley, Dwayne Brown, Ley Gambucci, Paul Hamilton, Darrell Jones, Ralph Lemon, Roderick Murray, Mariama Noguera-Devers, Okwui Okpokwasili, Samita Sinha, and Mike Taylor** will be announced.

Lifes is organized by Aram Moshayedi, Robert Soros Senior Curator, with Nicholas Barlow, curatorial assistant.

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Credits

AFGHANISTAN MON AMOUR (ENQUELAB ULTRAMARINE)

Fahim Amir, Elke Auer, and Nima Nourizadeh

The Jinn: Aubrey Plaza

Director: Nima Nourizadeh

Writer: Fahim Amir

Concept: Fahim Amir and Elke Auer

Producer: Amy Poncher

Co-Producers: Lisa Ziven and Josie Dichter

Director of Photography: Ken Seng

1st Assistant Camera: Mark Santoni

2nd Assistant Camera: Sam Lino

Editor: Ravi Dhar

Makeup Artist: Kathy Jeung

Hair Stylist: Paul Rizzo

Wardrobe: Colleen Allen

Set Costumer: Zach Poncher

Gaffer: Danny Durr

Best Boy Electric: Rodolfo Martinez

Programmer: Jared Wellman

Set Lighting Technicians: Jeff Gordon and Miki Murad

Key Grip: Nick Kirsten

Best Boy Grip: Eric Truglia

Grips: Robert Alvarez and Dave Siefert

Sound Mixer: Frank Galvan

Video Assist: Vance Whitmore

Teleprompter Operator: Eddie Diermenjian

Production Assistants: Ignacio Ramos and Oscar Amaya

Digital Colorist: David Cole

Mixing Engineers: Joe Spallina and Jake Falby

Special thanks to Courtney Kivowitz; Miguel Benavides; Emily Craycraft; Olivia Erlanger; Adam Kanter; Spencer Spaulding; Kade Russell Jones; Angela Curtis, Keslow Camera; Sue Yeon Ahn, Smuggler; Pamela Scott-Farr, FotoKem; and Erin Gray, Mack Sennett Studios.

color a body who flees

Holland Andrews, Elaine Carberry, Jessika Kenney, and Andros Zins-Browne

Performers: Holland Andrews and Jessika Kenney

Sound Mixer: Matthew Mehlan

Lifes is programmed by Joseph Stewart.

Additional acknowledgments (continued from publication): Shradha Aryal; Dena Beard; Doris Berger; Sebastian Clough; Descha Daemgen; Claire de Dobay Rifelj; Julie De Meester; Karen Hillenberg; Soo Kim; Tim Leanse; Simone Manwarring; Diana Nawi; Christopher Richmond; Delphine Vincent; John Zwaenepoel; Angelica Fuentes and Jia Yi Gu, MAK Center for Art and Architecture; Caroline Ornst, Firmenich; Nathan Miranda and Carlos Gonzalez, Cinnabar; Fred Frumberg, UCLA's Center for the Art of Performance; and the Austrian Consulate General Los Angeles.